

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XV., No. 368.

NEW YORK: SATURDAY, JANUARY 16, 1886.

PRICE TEN CENTS.

French Scene-Painting.

The scene-painter's art is a more curious one than is generally imagined, and it has been carried, probably, to its highest degree of perfection at Paris, the great centre for all that pertains to theatrical art. Let us take a peep into Rubé and Chaperon's studio, where many of the best scenes are painted and out of which have come several of those used in Marion Delorme, which has just been revived at the Porte Saint Martin. The space required for the large scenes of the Grand Opera and the principal theatres has forced the artists to have their studio where land is moderately reasonable in price, and they have established themselves at Vilette, a quarter of Paris far away from the theatres for which they work. There they have had built several vast sheds, covering many thousand feet of ground, and there they employ twenty or thirty young artists, some of whom will later on succeed their masters and see their names mentioned with the eulogies that are now discerned to those of Messrs. Rubé, Chaperon, Lavastre, Robecchi and the rest. These young artists gain from twenty to sixty cents an hour, according to their merits.

A scene is not such a simple thing as is generally supposed to be, and before it is presented to the public it passes through several phases and changes. After the piece is read the scene-painter makes a water-color or gouache sketch upon which he groups the personages of the principal scene. This first sketch is submitted to the manager and author, who approve it as it is or suggest whatever change they desire. Then the artist proceeds to the *plantation* of the scene. Upon a plan, which represents the stage floor exactly, he traces the place for the *portants*, the *praticables* and the canvas at the back. The *portants* are the upright frames that sustain the scenes, and the *praticables* are scenes that have doors or windows through which the personages of the piece must pass. After thus having marked the general arrangement of his work, the painter makes a card-board model of the scene on a reduced scale. This model is then shown to the manager, who indicates the alterations to be made, if any. Then upon some large sheets of paper called *measures* the decorator carefully determines his perspective and sends to the stage carpenter the exact dimensions of the different frames needed. The carpenter makes the frames and puts on the coarse canvas, which is thoroughly sized.

The real work of the artist now begins. First, he fixes with a black line the silhouette of the pieces of the scene and then sends it back to the carpenter, who cuts out the wood according to the traces. The painter next makes a detailed design of the whole scene with a strong ink that reappears through all the different coats of color. After that the work is divided among his assistants. The scenes are spread out on the floor of the studio and the painters, in list shoes, go with a rapid step from the row of paint-pots to the spot where they work, trampling upon skies, running over clouds and climbing cathedral walls. When the canvases are a hundred feet wide, as is sometimes the case, the work is very fatiguing.

It takes from two to three weeks for a painter to finish a scene, and as some of the Grand Opera scenes have a volume of six thousand feet, it will readily be conceived that considerable time is needed to cover a like surface with color. The scenery for a grand opera or a fairy piece usually costs about twelve thousand dollars. Landscape scenery costs less than architectural decoration. Theoretically, a well painted scene ought to last forty years without being worn; unfortunately most of the Parisian stages are so small that there is not space enough to store the scenes of all the pieces. Consequently, the theatres have storehouses more or less distant, and the continued moving of the scenery from the theatre to the storehouse soon damages the material. At the end of ten years the Grand Opera scenery is unfit for use.

For the scenery, as for the rest of the theatrical representation, it is the manager who takes the greatest part of the initiative and who has the largest share of responsibility. All authors are not like M. Sardou, who regulates all the smallest particulars of his pieces, and for a little would take the brush out of the decorator's hands. The most of them have only a few and not very precise ideas about the details, which the manager is obliged to develop. The late Emile Perrin, administrator of the Comédie-Française, was

a very clever man at stage-setting. One evening he sent for M. Chaperon. When the artist arrived at the theatre M. Perrin was just going out. He hurried M. Chaperon into his carriage and they started off across the Seine. The carriage stopped on the quay near the Pont des Arts. "Look," said M. Perrin, in pointing at the row of gas lamps and the old houses that line the quay: "Can you paint me that scene?" The artist replied that he could if he were not obliged to represent the people passing to and fro at the back. "Well, make it," said M. Perrin. And the result of this consultation was the fine scene which is so much remarked in Jean de Thommeray.

Some persons imagine that the scene-painter's art is entirely made up of "dodges" and sleight-of-hand. M. Lavastre, one of the leading Parisian decorators, declares that this idea is a great error. Scene-painters, he says

vary a little. Thus the yellows grow white, the greens become brighter, while the violets, on the contrary, appear dim. There are little difficulties that the man who knows his trade will easily get over, but to paint a really fine scene he must have, according to M. Lavastre, one thing more—the spark that makes the artist.

The Soul of Music.

The operas and concerts given in this city are for the most part very creditable to the conductor, the band and the soloists, but not so to the audience, which, fashion and "culture" to the contrary, would evidently enjoy a variety of minstrel show much more than the feast of good music well performed, but offered to a crude taste that would rather batten on garbage than feed on ambrosia. What bored faces one sees all about on these occasions; what looks of forced enjoyment!

"costume" three times in one concert. The great master, Rossini, used to say that "it takes a hundred things to make a singer, and ninety-nine are 'voice';" but for our audiences he would have said ninety-nine and seven eighths are "dress." Comes a pianist on the stage, the first verdict is, "Oh, ain't he sweet, just lovely," or "My, what a guy! He looks just like old Methuselah," and let "old Methuselah" play like unto Saint Cecilia herself, his talent counts for nothing beside the romantic looking rival who "parts his hair in the werry middle of his forehead" and skirls up and down the keys like a bundle of fire-crackers on the Fourth of July.

Music, in this country and in England, is fostered by callow girls and cranky old men who have need of a hobby. Just at present it is the fashion to admire the dreary complexities of the modern German school. Each amateur might exclaim, "I do it, but I don't

Until some composer arises who will give us this kind of music we shall remain in our present state of musical indifference. At present we are emphatically a non-musical people. We pretend to like profound music, but we don't; we are frauds all, musically. And the gushing girls who doat on the pretty pianist with his hair parted in the middle, or smother the "costume" of the prima donna instead of her voice and style, are the only honest people after all. But we have souls strained to harmony for all that; only we want a little melody as well. Melody is the soul of music; harmony, the body that clothes the soul. The modern German school gives us the body without the soul; and we don't relish it. We like heartbeats and pie-plant cakes and kraut. Why did Orpheus succeed and The Taming of the Shrew fail at the National Opera? Because the first is full of melody, the second bare of tone. Why do people enjoy Mozart and Beethoven and pretend only to relish Goetz, Wagner, etc.? Because Mozart and Beethoven are full of charming melodic themes, while the others are only musical dissolving views—brilliant but void. The American school of music, if ever it exists, must be a school of tone—melody, melody. And our composers, if ever they appear, must do as Handel did with the psalmist's song—hang it out of the window to give it air.

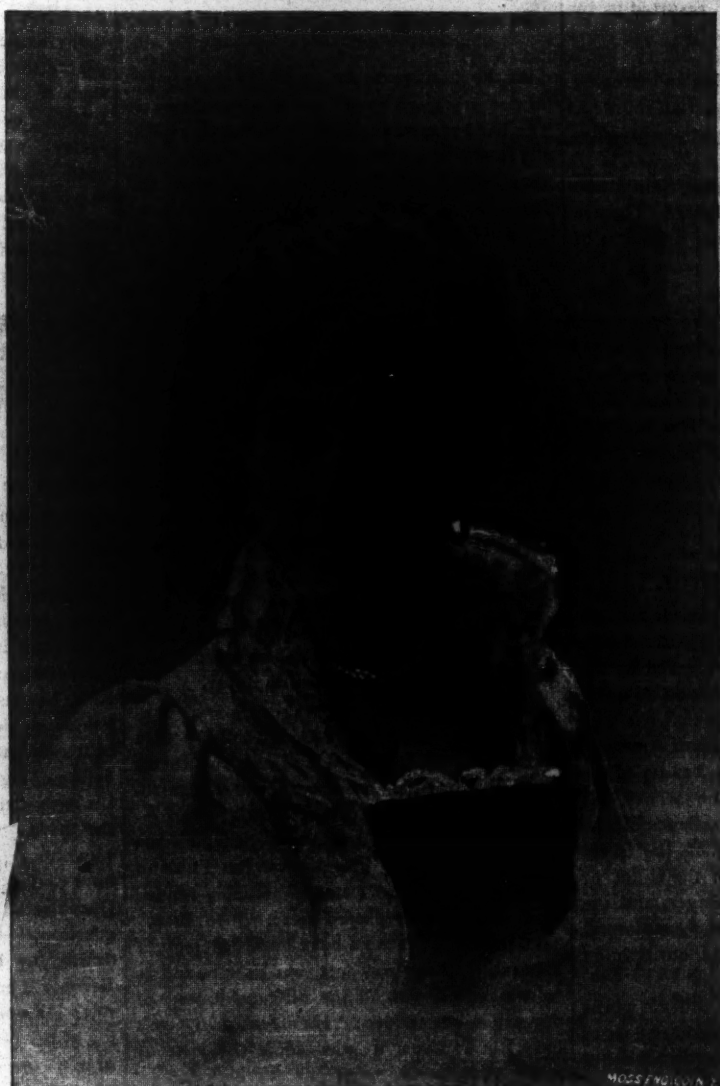
Does any one pretend that any of the modern strains that now pour for melody will live in the hearts of the people like "Home, Sweet Home" or "Lullaby, lullaby, mother dear"? Can the dislocated modern of a Wagnerian ever living to the brain with Goethe's "Erlene," or Mozart's "Bei der Warte"? No; the mass of mankind is incapable of grasping intricate and profound harmony, but the great unsophisticated ear can appreciate and carry melody if it be in just proportion of tone. And, therefore, art is music, melody. It is not the wisdom of mathematics and the precision of the sciences, nor the beauty of the arts that merely aims at pleasing the intellect and technically trained can be looked upon as a secret language known only to its schoolhood, "not understood of the people," and of no more use to humanity generally than the sacred Fall or the Jargon of Manx. Therefore we are justified in insisting that the melody that appeals to the average ear is the truly valuable one, and all else must be looked upon as mere Worcestershire sauce and Chatterbox.

Let the Grand Beethoven

It would seem as if the time had not yet come when the highways of American nationality. Deeply in the soil and firmly on everlasting foundations must the monuments of our home-born strength be raised. Overcoming floods of incoming elements and agencies have threatened to wash away many American growths and to supersede the indigenous products of the country with alien influences and conditions. On what supports may we raise our structure? In the first place, we have to rely on the organic life and framework of our institutions. These constitute the walls of our abiding-place. The open, indwelling spirit must be furnished by Art, Science, Literature indigenous to our natural surroundings. Pictures which appeal to national sentiment; statuary and architecture which strike the eye as of kindred to the earth where they stand.

But above all and most of all must the Drama, Music and Literature of the people be surcharged with the atmosphere of our country. It would seem to be the destiny of America to re-enact all the pageants of the Old World; at first literally, perhaps, in an imitative spirit, then idealized and embodied. We can fancy Tragedy assuming the robes of a free Republic, stately, simple and majestic; and Opera taking on the colors of our landscapes and the carolling voices germane to our streams and forests. And thither may we not hope we are now tending? Our drama, in many respects crude and unshaped, begins to be permeated by the thoughts and feelings of our vast communities. Opera was marched forth with the national standard unfurled, and asks only for time and management to take the field of music and lyric literature in force, and to present a happy union, it may be hoped, of culture and ruddy strength, altogether fresh and new to opera.

Finally, we avow that we shall have no foothold in Art, Literature or Drama, lyric and otherwise, until we have secured an organic nationality in our productions, having roots in the soil, its branches and fruit showing of our own climate and the essential social, civic, geographical and historical environments.



FANNY GILLETTE.

are the same as other artists. Their aim is to imitate nature as perfectly as possible. Stage architecture is rigorously studied, and a builder could construct from the plans with very little trouble. When M. Lavastre made the scenery for the fourth act of Gounod's Polyucte he simply reduced the Colosseum of Rome mathematically. Stage perspective is the same as any other, and all the scene-painter's skill consists in avoiding certain difficulties that are insolvable for him. The scenic artist takes for his starting point a spectator placed in the centre of the parquet, and it is for him that he calculates all his tableaux. The colors used by the scene decorator are the same as those used by everybody; the only difference is that he paints with sizing and employs means similar to those of fresco, seeking, above all, effect. Experience has shown that in drying the scene-painter's colors change their tone according to fixed rules, and that by gaslight the values

How plainly it is to be seen that spleen has asserted its rule over the Anglo-Saxon mind, and that classical music irritates it almost beyond endurance. It is refreshing to see a blue-eyed, golden haired nymph pretending to listen to a movement of Beethoven or Schumann, and then turning to her companion with the acute criticism, "Ain't it just too sweet." When the composer has been pouring out his lurid mind in the deepest mazes of counterpoint. How instructive to hear a tip-toiled nose curl as a great prima donna concludes a service of song that has cost her years of study, and has called upon the full extent of her grand voice and genius to render worthily, and a voice proceed therefrom, saying, "My! ain't she homely, and La! what a costume—why, she's a perfect fright." Voice, talent, go for little or nothing. 'Tis the dress that strikes home. Emma Thursby knew what she was about when she changed her

like it." There they sit, bored to death, longing for a bit of tune, but afraid to own that all the interwisted cacophony that now-a-days passes for harmony, is a language as foreign to their ears and souls as Chinese or Arabic. We live too free and fresh a life to relish the overspiced art that serves as an outlet to German intellects, cabined, cribbed, confined by an autocratic government. We have too many roads in life open to all to give the technical study necessary to the picking out of plums from masses of duff; we have other fish to fry. The music of the future must, with us, be melodious, fresh and fragrant as our woods. We don't want to sit, beer-bound and tobacco-dazed, listening to the *duelas y quebrantes*, the gripes and grumbles of a brain that, repressed in all objects of manly ambition, is fain to vent its energy on strange, discordant sounds and call them music. We are a free people, and our music must be free as we are.

At the Theatres.



Mme. Modjeska began the second week of her engagement at the Star Theatre with a performance of *Adrienne Lecouvreur*. The house was good and the actress' impersonation was enjoyed, despite the icy blasts which blew through the auditorium from the stage. Among the characters played by Modjeska, that of Adrienne shows her in her best light. It is a finished, well-considered work, and it possesses many delicate charms. The audience was responsive and the star was plentifully applauded. An excellent performance of the *Princess* was given by Mary Shaw, who is an accomplished artist. E. H. Vandervelt was scarcely satisfactory as Maurice de Saxe. His absurd Irvingisms converted the gallant young officer at times into a guy. L. J. Henderson as the Abbé was entirely lacking in the qualities requisite for an interpretation of the amatory and mischievous ecclesiastic. Errol Dunsbar was fairly good as De Bouillon. Leslie Allen's Michonnet was a natural illustration of the pathetic and humorous phases of the eccentric but warm-hearted prompter of the Theatre Francaise. Kate Dennis-Wilson made what was possible of the small part of the Duchesse d'Aumont. Mary Stuart was repeated on Tuesday and Wednesday. This (Thursday) evening Modjeska will be seen for the first time in *Donna Diana*, an old Spanish comedy which has found its way to the English boards after having been made into a German version.

A large house greeted Felix McKusick at the Grand Opera House on Monday night, and a highly amused audience it was. Sol Smith Russell, in the title role, gave a very rollicking performance. To seriously consider Felix McKusick (the play) would be ridiculous; it is written to fit Mr. Russell and enable him to indulge in mimicry, song and wild but extremely funny exaggerations. The fun begins in the office of *The Weekly Rocket*—so named because the paper is liable to go up at any moment. Editor McKusick is badgered by creditors, and his impecuniosity confronts him at every turn. Here and there, despite ridiculous surroundings, Felix McKusick would trench upon the pathetic, and give glimpses of what he might do with a more serious role. Some of his songs suggested the days of the Berger Family, and Sol Smith Russell, but the aroma was pleasant and not at all "cheastantish." After the editor fails to stem the torrent of bills pressing in upon him, *The Rocket* goes up.

In the second act McKusick is discovered in the interior of a Bowery dime museum, installed as manager, with his office devil doing duty as lecturer. McKusick, under such favorable circumstances, can lug in songs and specialties galore. His impersonation of the Australian Idiot was irresistibly comic, and his exit brought down the house. During the evening McKusick sang Harrigan's "Dad's Dinner-Pail" with such effect as to tire him out with encores.

Mr. Russell has two capital assistants in Miriam O'Leary and Frank Lawton. As Nancy Potts, in love with McKusick, she was admirable in a part somewhat beneath her abilities, considering her Boston Museum experience. Her Circassian Princess, in the museum, strongly suggested Alice Harrison. Frank Lawton supplied the athletic comedy. His Billy Danger, the office devil, was overdrawn, and there was too much horse-play in it; but his museum lecturer was a very clever bit. The young man had an opportunity to display some of his specialties. He is a very spry dancer, and the "poetry of the heel" earned him much applause. His best specialty was an imitation of a piccolo with banjo accompaniment. The audience was breathless in admiration, for it was a marvellous imitation, and then broke forth into the most spontaneous applause of the evening. Mr. Russell, Miss O'Leary and Mr. Lawton carry the skit on their shoulders; the rest are mere feeders, although John Marshall's Major West Windgall had an explosive quality that amused a little.

Next week another of America's droll comedians will appear at this house—Nat Goodwin.

It was before the performance of *No-body's Claim* began at the Third Avenue Theatre on Monday evening. The shaft of the machine which is used to supply the electric light all over the house broke, and it was not mended until half after eight o'clock. A large number of people in attendance and Mr. Dowling and Miss Hanson were well received. Next

week, Murray and Murphy in *Our Irish Visitors*.

An immense house witnessed the performance of *The Wages of Sin* at the People's Monday night. This strong and popular melodrama is acted by an excellent company. Charles C. Maubury as the curate, George Brand, is a handsome and effective hero. Charles G. Craig acts Stephen Marler, the villain of the piece, with force and skill. Fredrick Jackett is admirable as Harry Wentworth and Owen Westford fills the part of Ned Drummond efficiently. Eleanor Carey is sympathetic as Ruth, while Jimmie Bloggs and her daughter Juliana are humorously portrayed by Emma Courtaine and Emma Clifden. Abbie Pierce plays Barbara Dale with dramatic power. The play is nicely put on. On Monday Kate Claxton will be seen here in *The Sea of Ice*—so far, at least, as the title goes, a seasonable attraction.

The Grip retains its pronounced popularity at Harrigan's Park Theatre. The comedy is extremely funny and its songs a source of much pleasure.

Rosina Vokes and her nice little company conclude their engagement at the Standard this week. On Monday night Kate Castleton will come to the fore with *Crazy Patch*.

Leah is drawing finely at the Union Square and the spectators grow enthusiastic over Miss Mather's acting in the title role. The *Honey-moon* is in preparation.

One of *Our Girls* continues to attract fashionable gatherings to the Lyceum Theatre, where Miss Dauvray is much applauded for her bright and intelligent acting.

Adonis with its 500th celebration boom is crowding the Bijou Opera House.

Mr. Keller's seances at the Comedy are mystifying and popular with all classes.

Evangeline's run of luck goes on and the Fourteenth Street Theatre is resorted to by large numbers.

Hoodman Blind has been doing an increased business of late and the managerial countenance at Wallack's consequently beams broadly.

The best of domestic dramas, *Saints and Sinners*, fills the Madison Square Theatre nightly. Mr. Palmer possesses a success of lucrative and durable qualities.

An excellent performance is given this week at Tony Pastor's Theatre. Evelyn Granville, a pretty girl who has been in opera comique, appears as a balladist. Queen Vassar continues to please her admirers. The St. Felix Sisters do the "Three Little Maids from School." Mr. Pastor gives his popular songs, and there are a number of clever male specialists.

The Musical Mirror.

We are able to chronicle a perfect success at our National Opera. Gluck's great classic work, *Orpheus and Eurydice*, as given by the American Opera company, is beyond all question the most triumphant success that has ever been achieved in the United States of America. Whether we regard the perfect beauty of the music, the artistic fitness of the scenes, the wonder of the dresses, the excellence of the band, the power and training of the fresh-voiced chorus, the brightness of the ballet, or the greatness of the principal singer, and the goodness of the other two worthy coadjutors, we have but one word to express our opinion—perfection.

Orpheus is the best known of Gluck's works because it is the most melodious and easiest to understand. In it, and still more in his other operas, *Iphigenia*, *Alceste*, *Armida*, this inimitable genius has given the first hint, afterward seized on and exaggerated by Wagner and the modern German school, of suiting the music strictly to the dramatic sense of the words and sacrificing nothing to mere exhibition of vocal dexterity. Gluck is the Wagner *plus* the melodic gift, and *plus* the poetic tenderness which the giant tone-master of Bayreuth is too massive to melt to. The vocal needs of *Orpheus* are restricted to three performers—*Orpheus*, *Eurydice* and *Love*, who has but a minor part, although a very beautiful one. *Orpheus* is the test of all great contralto vocalists; few indeed there are who have dared to grapple with its difficulties of vocalism and action. Virtually to hold the stage of a grand opera for four acts, alone, is a task far above the powers of most artists, and in hands anything short of true strength, must result in utter failure by reason of monotony and feebleness. Miss Hastreiter proved herself equal to the occasion—what more can we say in praise? She is a tall, magnificent woman, finely shaped, and with a most expressive face. A voice apparently unlimited in power in the upper and lower notes, and fairly blended in the middle register—that "crux" of contralto singers. Although Miss Hastreiter is on the roll of soprano in the bills, she is a deep, powerful mezzo, and had the world been searched for an ideal *Orpheus* no better choice could have been made. Her singing of the world-famed "Che faro senza Eurydice" is as fine a piece of dramatic vocalism as any one could wish to hear. Miss Dil-

ley is a pure, pleasing soprano, and sang nicely, although, in our opinion, she takes the pretty air in the first act in too slow time. Miss Rich looks lovely and sings extremely well as Eurydice; the part suits her to a charm and the silver beauty of her upper tones have a good display. For the young, pretty, graceful, fresh-voiced and well-trained chorus we can only say that we have never heard its like. Mr. Locke once succeeded in organizing a "rosebud garden of girls" in a chorus at San Francisco, but he has run far ahead of his record in his present work. We take the chorus—men and women—to our hearts, nay, to our "heart of hearts." The band, well, we can say nothing about it—praise were supererogatory and there is nothing to say in blame, the exquisite orchestration of Gluck, so different from the perpetual blare of modern music, is delivered by the bevy of great artists who call themselves Thomas' Band, in such a manner as was never imagined by the composer himself in his wildest dreams of excellence. Never have we listened to such perfect tone, shading and expression. The celebrated horn effect in the Tartarus score, the great blare of trombones in the Furies' chorus, the wonderful viola passages, and the solid volume of the stringed instruments, contrasted with the breathing of the reeds and the roar of brass, all were given as such a band only can give them. The ballet is a dream of beauty. Although we do not quite like the solo, which is danced exquisitely by Mlle. De Gillet in the third act, we are quite aware that it always has been done so; but the purely poetic idea of one discontented shade among the blest in the Elysian fields, flitting about in vain search for the lost loved one, is, to our thinking, far more of "the poetry of motion" than the most picturesque posturing. Besides, the unhappy shade is supposed to be Eurydice herself—and what dramatic appositeness is lost by transferring the scene to a dancer, dance she never so divinely! The music of the ballet is a revelation to all who have hitherto revolted at the flimsy trash generally offered under that title, and the dancing was as good as the music. Can we say more? We most sincerely and heartily congratulate the American Opera company and wish it god-speed in its great work.

At the matinee on Jan. 7 the Thomas popular concerts gave a very good entertainment. The band played exquisitely, as usual, especially in the *Andante* from Schubert's Ninth Symphony (in C) and Jensen's Wedding music. Mme. Zeiss the contralto, gave the celebrated aria from Mozart's *Clemenza di Tito*, with that perfection of school, equality of voice and power that so distinguish this artist's singing, and also the scene and aria, "O Prietres de Baal," from Meyerbeer's *Prophete*, in a dramatic style such as no singer in this city could rival. Mr. Schrens played admirably Weber's *Romanz* and *Polacca* for clarinet.

Nothing succeeds like success, and The Mikado at the Fifth Avenue Theatre has a full measure of that.

The Casino does well with *Amorita*, although Celli's fine voice is a great loss. By the way, the pretty *Mandolinata* sung by the artists in the second act, turns out to be a serenade by one Lagey, a London orchestra player.

Mr. Levy, the cornetist, is thinking of a European tour. He will find no rival there. The other day the great cornetist was introduced to a lady of rather caustic temperament, who remarked that she had had the pleasure of hearing him play at the Point of Pines, Boston. Levy rather pettishly replied that he had never played there. "Ah, then," said the lady, "it must have been Emerson or Liberati." Levy was hurt, but bore it, and as he walked off with all the offended dignity of an artist, she added: "He's real mad, isn't he? But I know it was some cornetist or other, and

"A cornetist by the river's brim
A yellow cornetist was to him.
And it was nothing more."

Koster and Bial's new burlesque on *The Mikado* draws like a steam engine and pleases like cherry-ple.

Kate Castleton's Return.

While passing through the city the other day, on his way to rejoin the company, Harry Phillips, manager of Kate Castleton, who opens her season in *Crazy Patch* at the Standard Theatre next Monday, was seen by a MIRROR reporter.

"It is three years," said Mr. Phillips, "since I left this city to make California my home, and I'm glad I'm back again, if it's only for the chance of seeing old friends. Miss Castleton is enjoying splendid health, and her starting tour so far has been successful. We have a very funny piece in *Crazy Patch*, an excellent supporting company, and the receipts have averaged finely. As for the notices we have received, they could not be any better. Miss Castleton adds a new topical to her list of songs, entitled, 'I've Never Done Anything Since,' and it's her belief that it will prove just as popular as 'For Goodness Sake.' Another new feature in the play is the appearance of three pretty young ladies in masquerade costume, who are known as 'Three Awfully Jolly Young Girls.'"

"There has been no serious difficulty between John Russell and myself," continued Mr. Phillips, "and I am very glad of the op-

portunity of saying so. We are the best of friends, simply having had a little business misunderstanding, and parting amicably. I have engaged Fred. McCloy as my business manager, and the season will be continued right along, as we have some very good dates."

Marion Delorme.

PARIS, Jan. 1, 1886.

The revival of one of Victor Hugo's dramas is always an event of some importance, and when the leading role is to be played by Sarah Bernhardt there is an additional reason for the curiosity of the public. A great deal has been said in advance about this revival of Marion Delorme, which was to be the greatest literary solemnity of the year, and it was thought that the premiere would surpass in brilliancy all the other first representations of the season. Certainly the audience at the Porte Saint Martin last evening was as elegant and as fashionable as those we are accustomed to see on like occasions, but it seemed to me as though its ardor was not as enthusiastic as was expected. Singularly enough, Marion Delorme has been lukewarmly received at each revival. Even at the first performance, in 1837, it was not so warmly applauded as *Hernani* and *Lucrèce Borgia* had been, although, if we are to believe tradition, the title role has never been so grandly played as it was by Marie Dorval. Marion Delorme, if we except *Cromwell*, which was not written for representation, is the first of Hugo's dramas, and is full of inexperience. When he wrote it—in eleven days, it is said—he was under the influence of the restoration of the sixteenth century and imitated the Spanish idea, which was then in vogue, of substituting the development of a striking situation by the variety of the characters and fanciful details. It is a piece, like so many of Hugo's poetic compositions, that reads better than it appears on the stage. The first three acts drag a little, and all the marvellous richness of the verse is unable to compensate for the want of acting. Didier is a pessimist who does not interest us until the last act, and up to that moment the role of Marion is not very prominent. We owe to Mme. Dorval the fine scene of pardon in the last act, for, as originally written, Didier dies without forgiving the past of the courtesan whom he had loved with such a chaste and tender sentiment before knowing her life. At the rehearsals Mme. Dorval was as charming as Mlle. Mars has been bad-tempered in those of *Hernani*. One day she pleaded with Hugo for Marion's pardon. "Didier is very cruel," she said; "I do everything for him and he wishes to die without giving me a kind word. Tell him that he is wrong in not forgiving me." But Hugo replied that the morality of the piece required this denouement. Méry had already made the same suggestion as Mme. Dorval, but the poet did not listen to him. Hugo finally gave way, and at one of the last rehearsals brought to the theatre this magnificent scene of the pardon, which is the grandest one in Marion's role.

Since Mme. Dorval the role of Marion has been played at the Français by Mlle. Rabut, who afterward became Mme. Fecther; Mme. Melingue, Mme. Nathalie, Mme. Bourbier, Mme. Judith and Mme. Favart. The last revival was in 1873, Mounet-Sully playing Didier; Got, Angeley; Delaunay, Laverney; Maubant, Nangis, and Bressant, Louis XIII. Why has Sarah Bernhardt chosen this figure of the courtesan purified by love for her last creation before going to America? "It was so long," she says, "since I had recited verse that I felt the need of it. And then I wished to play something by Victor Hugo. Perhaps I should have preferred to again play *Dona Sol*; or, the Queen of Ruy Blas, but that being out of the question, I wished, according to Victor Hugo's desire, to be also his Marion." Has Sarah Bernhardt been well inspired in choosing this role? It would be manifestly unfair in speaking of her performance last evening not to bear in mind one or two circumstances that affected her acting. Although possessed of an iron will, Sarah Bernhardt is overworked, almost ill, harassed by her creditors and worried about the illness of her son, Maurice, whose condition was so serious yesterday that it was a question whether she would consent to play in the evening. With all these drawbacks it is not strange if her conception of the role, or rather her interpretation of it, was disappointing. In the love scenes of the early acts she seemed to be ill at ease; her voice, usually so caressing, appeared fatigued, and she was suffering from a cold that visibly annoyed her. It was only from the fourth act that she was really superior. The grand tirade where she throws herself at the King's feet and beseeches him to pardon Didier was splendidly moaned, and all the audience seemed to experience the anguish that tortured her. In the last act the long and painful scene of agony which precedes Didier's death was very pathetically rendered; but the feeling of weariness that she showed at the beginning of the drama was also evident here, and it seemed as though she would scarcely be able to finish the part. Marais is not an ideal Didier; his mannerisms always prevent him from making an equal creation of any role. In Didier he is best in the last scene, Pierre Berton is a very acceptable Saverny, and it is a long time since he has shown such ease and grace. Dumaine, as the Marquis of Nangis, is as near perfection as we can ever expect to see it at the theatre. Louis XIII is very well rendered by Garnier. Angeley, the King's fool, and Laffemas, Richelieu's lieu-

tenant, are carefully played by Noel and Coaset. All the minor roles are well acted, and the cast as a whole is probably as good as it would be at the Français, where it is still to be found the best ensemble play.

The manager, M. Duquesnel, has given a most sumptuous *mise en scene* to Victor Hugo's drama, and the feast of the eyes is on a par with the feast of the mind. An attempt has been made to give a real restoration of the Louis XIII. period; scenery, costumes and accessories are all copied from Seventeenth century models. The first scene represents Marion's chamber, at Blois, painted by Robecchi and Amable. It is a simple room, hung in old Flemish tapestries, furniture in carved oak, and alcove bed with four columns. The second scene, painted by Rubi, Chaperon and Tambori, is the Golden Apple Tavern, near Blois. In the distance the City of Blois, with its old houses, and in the background the silhouette of the chateau where the Duke of Guise was murdered. At the right is the foreground, the tavern with its flight of steps, and to the left the lamp under which is placarded the edict against duelling. A little farther on is Marion's house, with the windows lighted. This scene makes a superb effect. The third tableau, from the brush of M. Lemeunier, shows the park and castle of the Marquis of Nangis, in Anjou—a delicious landscape, where appear the strolling players. In the fourth act the grand guard-room in the Chateau of Chambord, with the famous turning staircase, is painted with a truthfulness, by Robecchi and Amable, that will defy archaeological criticism. The last tableau, by Rubé, Chaperon and Jambon, represents the courtyard of the Beaugency donjon. At the right the opening through which Richelieu is to pass on his way to see the execution of Didier and Saverny is concealed by a large black curtain. When the Cardinal passes in his sedan-chair, covered with crimson velvet and ornamented with his arms in gold, he is escorted by his foot-guards, and after him come the Brothers of Mercy, their faces masked by their hoods, the drummers beating the funeral march, and the *maréchaux* guards closing the solemn procession. At the same time a *miserere* is chanted in the wings. This scene is animated by the crowd come to witness the execution, and, with the cortege of the Cardinal, makes a most picturesque tableau.

STRAPONTIN.

Amateur Notes.

Dr. R. H. L. Waters, of the Amateur League, is kept quite busy directing and stage managing amateur performances.

The Bulwer Dramatic Society is rehearsing *Louis De Lorme*, an original drama by Maurice Eller, Jr., which they intend producing early in February. Owing to the illness of Robert Deshon, the leading man, no date has as yet been fixed for the representation.

The initial performance of the League of Amateur Dramatic Societies will take place at the Academy of Music on Thursday evening, Jan. 21. Bronson Howard's *Saratoga* will be given by a strong cast, drawn from all the societies in the League. Rehearsals are now going rapidly forward. The leading female character will be sustained by Mrs. M. E. Butler, of the Bulwer, while Miss A. Walter, a great favorite with that society, will also be seen in the cast.

The first performance of the Montague, of Brooklyn, has been postponed from Jan. 27 to Feb. 3, and will take place at the Brooklyn Atheneum.

Several members of the Amateur League gave the two-act comedy-drama, *Above the Clouds*, at the entertainment and reception of Architect Lodge, No. 519, F. and A. M., at the Lexington Avenue Opera House on Tuesday evening of this week.

Instead of Gilbert's *Broken Hearts*, which was announced for production in February, in aid of the Mount Vernon Fund, there will be produced a new version of Ohnet's *Forgemaster*. The leading parts will be taken by Mrs. Potter, Mr. Coward, Mr. Hill and Mr. Bird.

Hazel Kirke will be produced by the Arlington League, at the Lexington Avenue Opera House, on Feb. 25, under the direction of John T. McKeever. Following the entertainment there will be a reception.

The initial performance of the Amateur Comedy Club this season was given at the University Club Theatre last Saturday night in aid of the Orthopedic Dispensary and Hospital. The charming one-act comedietta, *The Anonymous Kiss*, adapted by John A. Woodward, opened the evening's entertainment. It was cast to the full strength of the company and was well acted throughout. Several specialties followed, the night's amusement ending with the representation of *The Trials of Tompkins*, a comedy-farce in one act, by Thomas J. Williams. On Monday evening the performance was repeated, and considerable improvement was noted in the acting.

The second performance of the Amateur League was given at the University Club Theatre last Tuesday evening, Jan. 5. Charles Dancy's one-act comedietta, *The Morning Call*, and Sir Charles L. Young's one-act drama, *For Her Child's Sake*, were well acted.

The second amateur performance of *The Mikado*, by the Greenwich Amateur Opera Company, was given at Chickering Hall on last Friday evening before a large audience. There had been a special request made for a repetition of the opera, and a marked improvement was noticed in the representation over the first production. Miss H. M. O'Keefe made a pretty and coquettish Yum-Yum, well sung and fairly well acted. All of the choruses seemed well drilled, and the opera was given throughout with hardly a single hitch.

The Junior Club will give two plays at the University Club Theatre on the night of Feb. 13, in aid of St. Mary's Free Hospital for Children.

W. E. Sheridan played a fine three-act engagement in Rochester last week. On Saturday night, when the curtain fell on *Louis XI*, the audience gave him an enthusiastic good-bye call.

The Giddy Gusher.



I am living in an atmosphere of great things, accomplished and begun.

My windows are under the shadow of the High Bridge. Off into space stretch its magnificent arches, dropping down, now into water and now upon land, its big legs of stone masonry. I have a well-founded theory that man doesn't amount to very much, but that big, lovely bridge lying out there, with the wind beating up idly and impatiently against its grey strength, is a solid refutation. Manual labor is a grand thing.

Then beyond the arches day and night the fierce snort and crash of ponderous machinery tells of the great work just begun—the building of the new aqueduct. By day the smoke lies dark above the shaft that has probed the bosom of Mother Earth 218 feet. By night the far reaching electric light tells of the busy work that will not cease for an hour till the distant waters of the Croton Lake come under the bed of the Harlem River through miles and miles of tunnels bored through solid rock.

Naturally, then, I am daily becoming imbued with the spirit of vast undertakings and lost with a calm indifference akin to contempt upon the frivolities of New York; so when they said Dixey was going to have a ball, I said, "Balls—I have no use for 'em," and then I reasoned that to take that big blonde barn, the Opera House, and get up a successful ball inside it, all by the power of a one-man actor, was an undertaking not to be despised and fit to rank with shaft-sinking and bridge-building.

In days gone by, when I saw Mr. Dixey in Horrors and Confusion and several other conditions, I did not cry for him. But the first night of Adonis I left the house and told a shirt-work journalist that he had better not sit on Dixey that week, as he had got in the habit of doing, but just jump in and discover him, for he and his play had come to stay. "Yes," said I authoritatively, "Adonis will be decorating the bill-boards for the rest of the season."

I'm blessed if I thought it was going to run for years though. You see I took water as gracefully as Dixey plays his part, and in this very column sang his praise as tunefully as that warbler Rice. Afterward, when the man's success was on every tongue, I inquired of Youmans and Knox if the young actor wore the same sized hat, and when I got the gratifying intelligence that he hadn't varied a hair, I took a personal pride in the run of the piece.

So I concluded to go see the effect of 500 lights of uninterrupted prosperity culminating in a public ball.

I don't know any other man in the business that would have made the front Dixey did last Thursday night.

Some of them would have been plum full before they got to their ball; others would have been on such stilts that people on the ground floor couldn't have shaken hands with them. Others would have been embarrassed and overcome by such an amount of adulation. But with admirable modesty and self-possession, Dixey bore his honors with so little consciousness and so much grace that on all sides his popularity was increased—if such a thing were possible.

Theatrical people have strong family affections. They make as good sons as the Jews. After Dixey's ineffable sweetness, and Dixey's gas-work silhouette, and Dixey's floral Arc de Triomphe, the most creditable decoration of the building was Dixey's mother, radiant with pleasure, re-living all the joys of her life in her son's happiness, forgetting every sorrow and every shady spot in the radiance that flooded her clever boy. "Ah!" said Lizzie Goodwin to her, "it must be delightful to you to see your son almost worshipped."

"I worshipped him entirely, long before the world found him out," replied the mother.

Yes, indeed, my friend Dixey has much to be thankful for; but I congratulate him specially on his mother.

She did enjoy that ball.

And so did Mrs. Sarony; though why on earth she should mount a red-satin tower on top of her head, I can't understand. At a distance, sitting beside her little bald spouse, that hat looked like a nervous rooster that had laid an egg.

Then about a dozen women delighted the lately weaned dudes by sweet sights associated with their cradles. It's a great comfort to me to know that many a breast bared to the breeze

at Dixey's Ball is wheezing to-day under a porous-plaster and bats of cotton wool soaked in St. Jacobs Oil.

The style of dress affected just now by the swell mob is more disgusting than a ballet-dancer's. I saw a member of the first suckles at the German Opera the other night. She was a big, pink-fleshed woman, with shoulders like a Kennebec salmon. Somewhere in her box she had a lot of skirts, but as she leaned over the rail she looked for all the world as if she had left a bath in search of a towel. Her gown-skirt was of flesh pink; she wore a belt on the skirt and two straps, since hygienic sharps advocate hanging the weight of skirts partly on the shoulders and not wholly on the hips. But for the life of you, you couldn't see where the lead of meat left off and the trifle of silk began.

The men hovered 'round her in groups, and she enjoyed the sensation she created. And this woman would look with horror on that ladylike little creature, Bonfanti, as a "person who appeared in tights" and exposed herself as a public spectacle.

Well, the large pink person was on hand at Dixey's Ball and was not admired. Let me tell the parties who like to do the strip act how the men view that sort of thing. The Gusher hears the naked truth about these naked women. One of the handsomest, cleverest men at the Opera House—a man whose admiration most any one would desire—said to me: "If you want to see something outrageous take a glass and survey Box—. Why, it's something awful."

I looked, and it was not some old dowager whose amplitude of person was disgusting my friend, but as lovely a woman as there was in the house; but her deep waist has suggested it did not exist, and every man who looked at her made some unflattering remark.

Could these décolleté females making the tour of a ball-room hear the slings and insulting jokes that follow in their make, like foam behind a steamer, they'd borrow an overcoat before they got to the front door. One of the great successes of a woman's costume is to leave something to the imagination.

Two of the most popular dancers of olden and modern times recognized this fact and dressed accordingly. Pictures of Fanny Ellsler and ancient gallants with good memories attest the tradition that Fanny wore limp muslin skirts that in repose fell below the knee; that her corsage never went off the shoulders and was generally pointed back and front; that there were actually sleeves in her waists. And with all this she was the most entrancing, bewitching creature to the male beholder that was ever vouchsafed to sinners.

In later times no woman creates in the masculine heart the furore that the graceful Kate Vaughn of London does, and her greatest successes have been produced by clinging skirts of almost walking-dress length, and waists that displayed a moderate section of her neck and shoulders.

Women make dire mistakes when they think that men like to have soup-fish-meat and ice-cream dumped on the table at once. They like to find some things out for themselves.

About ten hours before I entered the Dixey ball-room I was approached by a sad-faced little woman in widow's weeds. An intelligent and very pretty woman was she three years ago—with two nice children, with a big, hulking, heavy-faced, ill put up husband; but as we can't all be lovely and good, I supposed he was as good as any one so unattractive ought to be.

I knew this family, and considered it a happy one as it appeared to be. All of a sudden Mr. Pater Familias skipped in company with a pussy-cat-faced girl in a subordinate position of a metropolitan theatre. What that poor wife and mother suffered only she herself knows. Misfortunes never come singly, and sickness and bitter poverty followed desertion.

To day that innocent, ill-used woman is a widow, struggling for bread and shelter. The levitating Lothario is properly planted, but Mademoiselle Miss is on deck, her bias eyes look out content; the corners of her mouth turn up like the runners of Jimmy's little skates.

Wait awhile, young woman; it is coming steadily down the path you must inevitably tread. There are certain men who like to browse about with women of questionable reputation; but if there is anything shorter-lived than another, it's the ephemeral admiration of a man of the world for these persons.

Miss Maria McWhistle, of Cos Cob, is just out of pantalettes, and it's on the cards that she will commit some gorgeous indiscretion, make herself transiently notorious, and entirely eclipse Mademoiselle Miss. Then there she is. It's the old woman said about the difference between an accident on land and one on water. The poor widow is like the railroad train. She's met a wreck; but there she is. This clipper-built Miss will catch a blizzard, and then where is she?

Ah, well! these were the few unpleasant features of Dixey's Ball. It was unalloyed pleasure to the great majority and a very good time for your

Martin Hayden, "boy actor," has left Shook and Collier's Prisoner for Life company to play the title role in a Mikado company—an "original" Mikado company, by the way.

Professional Doings.

—Howard P. Taylor is at work on a play for Annie Pixley.

—Charles T. Parole is said to be about to return to the stage.

—Ida Mülle and her company have returned to town once again.

—Legrand White has gone in advance of Clara Louise Kellogg.

—Myra Goodwin will reappear in New York after the holidays.

—The new lecture room at the Cooper Institute is now ready for use.

—William Dunleavy has been engaged as manager of the Comedy Theatre.

—Mme. Janish has re-christened her version of Sardou's drama Princess Andrea.

—Fred. Ward was entertained at Austin, Tex., last week by Governor Ireland.

—Alice Raymond, the lady cornetist, has been engaged at the Comedy Theatre.

—George W. June has disposed of his interest in the One of the Bravest company.

—Our San Francisco letter is lost in the snow somewhere on the boundless plains.

—G. Herbert Leonard, who is at present in Winnipeg, will be at liberty after Feb. 9.

—Lillian Lewis' Creole company has temporarily disbanded. It closed in Providence.

—Joseph Brooks has been engaged to manage Robson and Crane for the next two years.

—Arthur Wallack has been confined to his bed for several days with a very severe cold.

—Ratton Hall, the old theatre at Macon, Ga., was destroyed by fire yesterday morning.

—The Michael Strogoff company ran into a snow-bank and lost two nights in Denver last week.

—J. W. Grath's farce-comedy, Elopé With a Circus, opens in Philadelphia next Monday night.

—Edwin Browne denies that his play Good as Gold is identical with Milton Nobles' Phoenix.

—There is some probability of Mme. Modjeska appearing at the People's Theatre later in the season.

—Katherine Rogers, who is at present at the Cleveland Theatre, is looking for an experienced agent.

—Professor Jean Joseph Bott, the distinguished violinist, has decided to accept pupils for the piano and violin.

—Frederick Solomon's Protean Comedy company begins a tour this week in a musical farce entitled Inside Out.

—Mrs. Harry Pearson, widow of the actor, died last Thursday, at her home in this city. The funeral took place on Tuesday.

—Murray and Murphy, in Our Irish Victors, are at the Novelty Theatre, Brooklyn, E. D., this week. Business is fair.

—Charles Davis, manager of the People's Theatre, left for Boston and the East on Tuesday night on business for Harry Miner.

—Will J. Duffy, in advance of Lizzie Evans, arrived in town on Monday to herald his star's opening in Brooklyn next Monday night.

—Harley Merry's Argonauts of '49 opens season in Brooklyn next Monday night. Mr. Merry's daughter Josephine will be starred.

—An Edison dynamo-engine furnishing 500-light power has been recently put in the Lyceum Theatre in place of two of smaller power.

—Louis Waldron, formerly of the Fourteenth Street Theatre, has been engaged as advertising agent of the New Windsor Theatre.

—E. E. Kidder has returned to town from the West. He thinks melodrama needs a rest, and will therefore devote his time to writing skits.

—James E. Wilson and his wife, known professionally as Kate Burlingame, leave Barney McAnley's company at the close of this week.

—The Whitely Opera House property in Detroit has been bought by the Government for a new post-office. The house will be rebuilt next Spring.

—George W. June, the advance manager, is at his home in Indianapolis, attending to the arrangements for the Elks' benefit in that city. He is disengaged.

—Walter Bentley has been specially engaged by A. M. Palmer for Jack-in-the-Box, which will be seen at the Union Square Theatre on Feb. 8.

—The ball of the Harry Minner Boasting Club took place last evening at Irving Hall and was a great success so far as fun and merriment was concerned.

—Edwin C. Barry, who was business manager for Louis Aldrich on the In His Power tour, will act in the same capacity for the coming My Partner season.

—Rene Wellington, a promising soubrette, late of the Dimples company, will probably accept an engagement in New Orleans for the remainder of the season.

—E. S. Grant, formerly with the McCaill Mikado Opera company, has been engaged by John Stetson to play the Mikado in one of the latter's numerous companies.

—At low prices, The Streets of New York, in a week, recently drew 28,738 people to Robinson's Opera House, Cincinnati. And yet the profits were only \$1,100.

—At Tony Pastor's to-night will occur the 100th performance of the season, to commemorate which silk and satin souvenirs in illuminated designs will be distributed.

—There is some talk of putting a juvenile opera company in at the Comedy Theatre for a production of The Mikado. The arrangement depends upon securing the sanction of President Gerry, of the S. P. C. C.

—Frank Sanger has definitely decided not to organize a company for the representation of Hoodman Blind until next season, but has not stopped the filling of time for the drama.

—Little Mamie Welter, late of the Romeo and Juliet company at the Union Square Theatre, has been engaged by C. R. Gardiner for his Only a Farmer's Daughter company No. 2.

—Manager Gustave Amberg, of the Thalia Theatre, intends producing The Mikado in German at his house about Feb. 1, and then have the Thalia Opera company go on the road with it.

—Charles Frohman secured on Tuesday last from Alexander Comstock, the owner of William Gill's burlesque, Mugwumps, all rights to the production of the play in the United States and Canada.

—John T. McKeever, of the Madison Square Theatre, who has been confined to his home with illness for some weeks, is slowly improving, and will be about again, it is thought, in two weeks or so.

—George Backus is doing excellent work with the Bidwell stock company down in New Orleans. He has been cast in some very exacting roles and has invariably acquitted himself with credit.

—Frank M. Burbeck has been specially engaged to play Lionel in Sealed Instructions with the Madison Square Theatre company, which appears at the Jersey City Academy of Music next week.

—McCaull's company has scored the greatest Mikado success in Chicago. It is the simplest, copper-bottomed, all wool and a yard wide Mikado, with a letter of recommendation from Sir Arthur Thorne.

—It is Joseph Haworth's intention to produce D'Ennery's Chevalier Morliere in the city during the Spring, and an adapter is now at work arranging the play to suit the requirements of the American stage.

—Dan Frohman states that he postponed the production of Donna Diana at the Star Theatre from Wednesday evening till to-night, because he knew that the critics would be away at another opening of an uptown house.

—Clay M. Greene's play, Riel; or, The Northwest Rebellion, has proved a failure in Canada. Riel was not a hero in the eyes of all Canada, and besides, the play was nothing from a literary or dramatic point of view.

—Charles Bowser arrived from Chicago on Monday. He reports the business on the road with In the Swim to have been very bad. John W. Ryckman, the manager, has gone to visit some of his wife's relatives in Wisconsin.

—Lawrence Barrett will play Hernani the entire first week of his engagement at the Globe Theatre, Boston, which begins next Monday night. Entire new scenery has been painted for the production by order of John Stetson.

—The remains of the well known advance agent, Ed. L. Tinkham, who was stricken with heart-disease while attending a performance of Thatcher, Primrose and West's Minstrels in Rochester last week, were taken to Lima, O., for interment.

—The management of the Baltimore Academy of Music has passed into the hands of H. J. Conway, Samuel Fort having been retired by the Directors. Managers desiring to do business with the house are requested to communicate Mr. Conway.

—Emily Kean, the soubrette of Roland Reed's company, received a nice little welcome during the recent engagement in New Orleans. A manager has offered Miss Kean an opportunity to star, but the lady is not at present yearning for such glory.

—According to reports from England received by J. M. Glover, Harbor Lights, by Sims and Pettit, which was produced at the Adelphi Theatre on the 24th, has been an immense success, William Terrie making a great hit in the leading part.

—Al. Hayman is busily booking time for the Baldwin Theatre, San Francisco, and has taken an office at 1215 Broadway for that purpose. He has already secured Booth, Barnhardt, Anderson, Barrett, the Haulons and a number of other leading attractions.

—Otis Shattuck and Nellie Page, members of Evans and Hovey's Parlor Match company, were married on Jan. 7 in the parlors of the Crawford House, Cincinnati, instead of allowing the ceremony to take place on the stage of Heuck's, as had been announced.

—A gentleman who has had considerable experience in theatrical affairs desires to lease an opera house or theatre for from three to five years. His address is Experience, care of THE MIRROR. The gentleman is prepared to close at once with a favorable offer.

—Dan Sully has again taken Tony Pastor's Theatre for a six months' Spring, Summer and Fall season. The Corner Grocery will open there on April 26, and one or two of Mr. Sully's new comedies will follow later. Mr. Kennedy will be retained at the portals.

—Gustave Amberg intends giving a "reduced" or German Artists' masquerade ball at the Thalia Theatre on Feb. 25, at which all the artists of the Metropolitan German Opera company are to be specially invited guests. The theatre will be flooded over and the house decorated.

—A. S. Pennoyer has closed his four weeks' managerial engagement with the Rose Levere company. Mr. Pennoyer speaks in high praise of Miss Levere's work in Leah the Foreaken, and believes it only a question of time when she will take a prominent place in the stellar field.

—Hugh Fay's engagement with the Jack-in-the-Box company is not for the season, but for two weeks only. He creates the part of Professor O'Sullivan. Mr. Fay's new comedy, Muldoon & Co., will have its first production in Newark, N. J., during the last week of February.

—Atkinson's new farcical comedy, Aphrodite, as noted in THE MIRROR columns of last week, met with great success on its first production, in Lynn, Mass., on Jan. 4. The book is by Thomas Adison and the music by Charles D. Blake, the well-known Boston composer.

—Joseph Greensfelder is making a fine record on the operatic stage with the Carleton company. He takes the parts of the Abbe in Nanon and of Pooh Bah in The Mikado, and from the Mississippi to the Pacific Coast and return he has gathered in quite a lot of flattering press notices.

—The Huggins brothers, of Chicago, authors of Burr Oaks, have written a domestic drama entitled A Rich Girl, and are anxious to have Bella Moore act the title role next season. If Miss Moore does not accept their offer, she will probably be seen in a play by Howard P. Taylor.

—Over 1,300 of the plaster statuettes of Dixey as Adonis were cut under the direction of D. B. Sheehan, for the audience that assembled on the south night of the burlesque, but they dwindled away very rapidly, and now several hundred more are being made to fill the demands made for them.

—At the termination of the season of Estelle Clayton in Favette, which occurs on next Saturday night, three of the members of that organization, George Holland, George W. Hills and Arthur Elliott, will leave it to join Louise Pomeroy, whose season so far has been very successful. Mr. Holland will be the manager. Mr. Hills the advance agent, and Mr. Elliott the leading man. Leah and Richard III. will be added to Miss Pomeroy's repertoire.

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—Henry Miller, late leading man with the Janish's company, is playing a variety of ment with the Madison Square Theatre company at the Jersey City Academy of Music this week. On Feb. 1 he will open a season of fourteen weeks with the Boston Museum, appearing in Boucicault's Jilt.

—One of Stetson's Mikado companies gave four entertainments in Troy, N. Y., last week. Mr. Stetson was so well pleased with the manner in which E. S. Grant, the local manager, worked up the business that he wrote his agent: "Make Mr. Strait a present of five dollars, with my compliments."

—Frances Comstock has been engaged by Kate Castleton's Crazy Patch company, which appears next Monday evening at the Grand Opera. Owing to the similarity of names it may be necessary to state that the lady is not the wife of Alexander Comstock, of the Comedy Theatre, the latter being a well known professional.

—The In the Rain company, owing to the destruction of White's Grand Opera House, Detroit, is idle this week. The party resumes next week at Whitney's. The other day Douglas White, the manager, was presented with a diamond scarf-pin by the company. Stage Manager F. N. Drew acting as spokesman.

—The Philadelphia press was lavish in its praise of Charles Fox's comic work in The Little Tycoon, the comic opera produced last week at the Temple Theatre in that city. It includes a ship scene, with a fine view of New York harbor in the distance; a Japanese garden, illuminated, and a gorgeous interior in a villa at Newport.

—It is said that some of the members of Ida Mülle's company, which appeared at Springfield, Mass., on Friday last, were left without a dollar. The members say that the break-up was not on account of the business, but bad management. Miss Mülle secured an engagement to play Yum-Yum in the Franklin Street (Boston) Mikado.

—The Richmond (Va.) Theatre is the only regular-price house in that city, and only the best attractions are presented. Mrs. W. T. Powell, the owner and manager, has decided to hold to herself, and prevent the attendance of travelling companies. Only the best dates are open for the present season, and booking for the next has begun.

—Manager Charles Davis, of the People's Theatre, states that temporary engagements of stars for next season have been made, and that the season will begin the last week in August with a strong metropolitan attraction, and among the prominent attractions booked for the season are Hoodman Blind and Leah the Foreaken.

—The recently introduced Willie Clark, of Evans and Hovey, and which starred in Heuck's Opera House, Cincinnati, on Jan. 7, was literally carried out and buried in a suit case. The body was found in the trunk of a trunk, and the cause of the death was ascertained to be a case of heart failure.

—George Street, the business manager, who has been engaged with the American Opera company, has been broken off, and has been replaced by Edolph Atkinson for the season, and is of present rehearsing the part of Pate Heuck in America, in which he will make his first appearance next week. The date for the production of the play has not yet been fixed.

—Lillian Lewis, who has been engaged with good business on the road for the last two weeks, she plays Hamlet and Romeo and alternates Juliet. She is a very talented actress, and is a very popular one. She is a very talented actress, and is a very popular one.

—The Old Union Ball room is to be a brilliant affair, when the Metropolitan Opera House, a large number of military organizations from all parts of the country have been invited, and the band is uniform. The house will be full.

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THE NEW YORK MIRROR.

JANISSE: Orange, N. J., 15; Paterson, 16; Norfolk, Va., 18; Lynchburg, 20; Richmond, 21, 22, 23.
J. S. LITTLE'S WORLD: Binghamton, N. Y., 14; Cortland, 15; Syracuse, 16; Oswego, 18.
JENNIE HOLMAN: New Orleans, 4, two weeks.
JENNIE CALLEY: Bowling Green, Ky., 14, 15, 16; Memphis, Tenn., 17, 18, 19, 20, 21, 22, 23; Jackson, Miss., 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
KATHERINE ROGERS: Cleveland, O., 11, week; Syracuse, 18, week.
KATE CASTLETON: Pittsburg, 11, week; N. Y. City, 18, week; Brooklyn, 25, week; Boston, Feb. 1, week.
KITTIE RHODES: Lancaster, Md., 18, 19, 20; Martinsburg, W. Va., 21, 22, 23; Frederick, Md., 25, week.
KATIE PUTNAM: Natchez, Miss., 13, 14; Monroe, 15, 16; Yazoo City, 18, 19; Jackson, 20, week.
KINDERGARTEN CO.: Utica, N. Y., 11, week; Amsterdam, 21, 22, 23.
KATE CLANTON: Salamanca, N. Y., 14; Hornellsville, 15; Susquehanna, Pa., 16; N. Y. City, 18, week; Brooklyn, 25, week; Boston, Feb. 1, week; Jersey City, 8, 9, 10; Newark, 11, 12, 13.
KIRALF'S AROUND THE WORLD: San Francisco, Dec. 14, 15.
KELLY AND MASON: Philadelphia, 11, week.
LAWRENCE BARRETT: Providence, 11, week; Boston, 18, two weeks; N. Y. City, Feb. 1, four weeks.
LIZZIE EVANS: Brooklyn, Pa., 14; Shenandoah, 15; Pottsville, Pa., 16; Rochester, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
LILLIE HINTON: Beaver Falls, Pa., 11, week; Newcastle, 18, 19, 20; Rochester, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
LOUIS ALDRICH: Hastings, Neb., 14; Kearney, 15; Grand Island, 16; Aurora, 18; York, 19; Seward, 20; Columbus, 21; Schuyler, 22.
LOUIS ANNOT: Hagerstown, Md., 11, week.
LITTLE'S WORLD CO.: Binghamton, N. Y., 14; Cortland, 15; Syracuse, 16; Oswego, 18.
LAURA DAINY: Middletown, Ct., 11, week; Norfolk, Va., 18, 19, 20; Alexandria, 21, 22, 23.
LOUISE POMEROY: Paterson, N. J., 11, week; Albany, N. Y., 25, week.
LITTLE NUGGET: New Orleans, 11, week.
LIZZIE MAY WILSON: Detroit, Mich., 14, 15, 16; Ypsilanti, 18; Ann Arbor, 19; Bay City, 20; Kalamazoo, 21; Jackson, 22; Lima, 23; Kokomo, Ind., 24; Peru, 25; Logansport, 26; Chicago, Feb. 1, week.
MARGARET MATHER: N. Y. City, Oct. 13— indefinite season.
METAYER-VAUGHN W. & Co.: Boston, 11, week.
MAUDE ATKINSON: Des Moines, Ia., Jan. 11, two weeks.
MARY ANDERSON: Philadelphia, 4, two weeks; Baltimore, 18, week; Washington, 25, week; Cincinnati, Feb. 1, week; Cleveland, 8, week; Detroit, 15, week.
MR. AND MRS. GEORGE S. KNIGHT: Brooklyn, 11, week; Trenton, N. J., 26.
MOOREHEAD: N. Y. City, 4, two weeks; Philadelphia, Feb. 1, week.
MILTON NORRIS: Chicago, 11, week; St. Louis, 18, week.
MAURICE PIERCE'S CO.: Canastota, N. Y., 11, week; Fort Plain, 12, week; Schenectady, 13, week; Mohawk, 14, week; Cincinnati, 24, week.
M. B. CURTIS: Savannah, Ga., 13, 14; Macon, 15; Columbus, 16; Selma, Ala., 18; Birmingham, 19; Montgomery, 20; Pensacola, Fla., 21; Mobile, Ala., 22, 23; New Orleans, La., 25, week.
MICHAEL STROGOFF CO.: Canon City, Col., 14; Pueblo, 15; Colorado Springs, 16; Cheyenne, Wyo., 17; St. Joseph, Mo., 18, 19, 20.
MYRA GOODWIN: Middletown, Ct., 14.
MAY BLOSSOM CO.: Indianapolis, 14, 15, 16.
MARGIE MITCHELL: Hannibal, Mo., 18; Moberly, 19; Sedalia, 20; Kansas City, 21, 22, 23; Denver, Col., Feb. 1, week.
MATTIE VICKERS: Wheeling, W. Va., 11, week; Washington, 18, week; Boston, 25, week.
MAUDE GRANGER: Washington, 11, week.
MILTON ANNOT'S TOURIST: Chicago, 11, week; St. Louis, Mo., 18, week.
MURRAY AND MURPHY: Brooklyn, E. D., 11, week; N. Y. City, 18, week; Brooklyn, 25, week; Philadelphia, Feb. 1, week; Pittsburg, 8, week.
MILNER'S SILVER KING CO.: (Mack and Bangs) Louisville, 15, 16; Nashville, Tenn., 18, 19, 20.
MONTGOMERY CO.: Newark, O., 16; Wheeling, W. Va., 18, week; Louisville, 25, week; Cincinnati, Feb. 1, week.
MUGGS' LANDING: Cleveland, 11, week; Youngstown, 18, week; Franklin, Pa., 19; Oil City, 20; Erie, 21, 22, 23.
MONTIMER-WAYNES CO.: Crawfordsville, Ind., 11, week; Columbus, O., 18, week; Toledo, 25, week; Buffalo, Feb. 1, week.
MCCORD COMEDY CO.: Gallatin, Tenn., 11, week; Murfreesboro, 18, week; Huntsville, Ala., 25, week; Rome, Ga., Feb. 1, week.
N. S. WOOD: Toledo, 11, week; Cleveland, 18, week; Chicago, 25, week.
NELLIS BOYD CO.: Tyler, Tex., 14; Corsicana, 15; Waco, 16; Marshall, 17; Shreveport, La., 19; Monroe, 20; Vicksburg, Miss., 21, 22; Jackson, 23.
NORRIS'S CLAIM CO.: N. Y. City, 11, week; Trenton, N. J., 18, 19.
ONLY A FARMER'S DAUGHTER CO.: (Blanche Curtsme) Austin, Tex., 15, 16; San Antonio, 17, 18; Luling, 19; Flatonia, 20; Laguna, 21; Lagrange, 22; Columbus, 23; Galveston, 24, 25; Houston, 26, 27; Beaumont, 28; Lake Charles, La., 29; New Orleans, Feb. 8, week.
ONE OF THE BRAYST: Philadelphia, 11, week.
OLIVER BYRON: Memphis, Tenn., 14, 15, 16; Little Rock, Ark., 17; Hot Springs, 18; Jacksonville, Fla., 19; Paris, 20; Denison, 21; Dallas, 22, 23.
PRIVATE SECRETARY AND PROFESSOR CO.: (W. H. Gillette) Norfolk, Va., 13, 14; Lynchburg, 15, 16; Baltimore, 18, week; N. Y. City, 25, two weeks; Philadelphia, Feb. 8, week; Brooklyn, 15, week; Washington, 22, week; Boston, March 1, week.
PAYMENTS OF PARIS CO.: Columbus, O., 11, week.
PERSONS FOR LIFE CO.: Pittsburg, 18, week; Youngstown, O., 25, 26; Erie, Pa., 27; Bradford, 30, 31; Baltimore, Feb. 1, week.
PATRIOTIC LITTLE ROCK: 14, 15; Hot Springs, 16, 17; Hope, 18; Texarkana, Tex., 19; Mansden, 20; Shreveport, La., 21, 22.
PADGETT'S CO.: Washington, 11, week.
PECK'S BAD BOY CO.: (South): Lake Charles, 11; Beaumont, Tex., 12; Houston, 13; Galveston, 14, 15; San Antonio, 16.
PRIVATE SECRETARY CO.: (Grover's): Newburyport, Mass., 22.
ROSINA VOKES: New York, Dec. 21, four weeks.
ROLAND REID: Waco, Texas, 14; Fort Worth, 15, 16.
ROBSON AND CARR: Washington, 18, week; Pittsburg, 18, week; Chicago, 25, three weeks; St. Louis, Mo., Feb. 15, week.
ROSE COUGHLIN: Pittsburg, 11, week; St. Louis, 18, week.
ROMANY RYE CO.: Davenport, Ia., 15, 16.
RHEA: Zanesville, 14; Wheeling, W. Va., 15, 16; Marietta, O., 18; Parkersburg, W. Va., 19; Cumberland, Md., 20; Hagerstown, 21; Altoona, Pa., 22; Lancaster, 23.
ROSE LEVER: Newburg, N. Y., 14, 15; Tarrytown, 16.
RAG BARY CO.: (Western): Milwaukee, 14, 15, 16; Indianapolis, 18, 19, 20; Cincinnati, 21, 22.
RAG BARY CO.: (Eastern-Southern): Houston, Tex., 14, 15, 16; New Orleans, 18, week; Pensacola, Fla., 25; Mobile, Ala., 26, 27.
RIGHTWING'S: Reading, Pa., 14, 15, 16; York, 18, 19, 20; Lancaster, 21, 22, 23.
SOL SMITH RUSSELL: N. Y. City, 11, week; Boston, 18, week; Brooklyn, 25, week; Philadelphia, Feb. 1, week.
SHADOWS OF A GREAT CITY: Philadelphia, 11, week; Buffalo, 18, week.
SALSBURY'S TROUBADOURS: Buffalo, 14, 15, 16; Pittsburg, 18, week; Philadelphia, 25, week; Baltimore, Feb. 1, week.
SALVINI: Chicago, 11, two weeks; Des Moines, Ia., 25; Omaha, Neb., 26.
STRANGLERS OF PARIS: New London, Ct., 13, 14; Waterbury, 15, 16; Providence, 18, week; Indianapolis, 25, week.
SKATING RINK CO.: (Nat Goodwin): Boston, 4, two weeks; N. Y. City, 18, week; Brooklyn, 25, week; Washington, Feb. 1, week; N. Y. City, 8, week; Washington, 15, week.
SKIPPED BY THE LIGHT OF THE MOON: (Powell and Warrington's Co.): Mansfield, O., 14; Newark, 15; Zanesville, 16; Lancaster, 18; Circleville, 19; Middletown, 20; Frankfort, Ky., 21; Lexington, 22; Lebanon, O., 23; Hamilton, 24; Madison, Ind., 26.
STORM-BEATEN CO.: Milwaukee, 14, 15, 16; Chicago, 18, week; Des Moines, Ia., 25; Omaha, Neb., 26; San Francisco, Feb. 1, three weeks.
STANDARD DRAMATIC CO.: Watertown, Pa., 4, two weeks; Cortland, 18, week; Williamsport, Pa., 25, week; Elmira, N. Y., Feb. 1, week.
STAFFORD-FOSTER CO.: Binghamton, N. Y., 14, 15, 16; Elmira, 18, 19; Bath, 20, 21.
STREETS OF NEW YORK CO.: Baltimore, 11, week; Lancaster, Pa., 18; Hartington, 19, 20; Pottsville, 21; Reading, 22, 23; Scranton, 24; Pittston, 25; Wilkes-Barre, 26; Allentown, 28; Easton, 29; Trenton, N. J., 30; Philadelphia, Feb. 1, week; Brooklyn, 8, week.
SILVER SPUR CO.: New Orleans, 11, week; St. Louis, 18, week; Louisville, Feb. 1, 2, 3.
SIMMS COMEDY CO.: Burlington, Ia., 11, week; Cedar Rapids, 18, 19, 20; Marshalltown, 21, 22; Dunlap, 23, week.
TIN SOLDIER CO.: Springfield, 14, 15; Bloomington, 16; Chicago, 18, two weeks.
TWO JOINS CO.: Lynn, 14; Fitchburg, 15; Greenfield, 16; Philadelphia, 18, week.
TAMMERS CO.: Flint, 11, two weeks; Charlotte, 25, two weeks.
ULLIE ABERNETHY: Hartford, Ct., 11, two weeks; Brockton, Mass., 25, week; Holyoke, Feb. 1, week; Norwich, Ct., 8, week.
WORLD CO.: Albany, N. Y., 12 to 16; Buffalo, 18, week.

W. J. SCANLAN: Jackson, 14; Ann Arbor, 15; Adrian, 18; Coldwater, 19; Fort Worth, Ind., 22, 23, 24; Springfield, 25; Decatur, 26; Lafayette, Ind., 27; Logansport, 28; Chicago, Ill., 25, week.
W. E. SHERIDAN: Penn Yan, Pa., 14; Waverly, N. Y., 15, 16; Chicago, 18, week.
WAGES OF SIN CO.: N. Y. City, 11, week; Brooklyn, 18, week; Brooklyn, E. D., 25, week; N. Y. City, Feb. 1, week.
WAITER COMEDY CO.: Stenoberville, O., 18, week.
WATSON-MCDOWELL WRINKLES CO.: Baltimore, 11, week.
WIFE'S HONOR CO.: Stenoberville, O., 18, week.
WILLIAMS' LITTLE DUCHESSE CO.: Madison, Wis., 11, week.
WELLENLEY-STERLING CO.: Norfolk, 11, week; Worcester, Mass., 18, week; N. Y. City, 25, week.
W. H. LYTEL'S CO.: Winnipeg, Dec. 21, four weeks.
YOUNG MRS. WINTHROP CO.: Detroit, 14, 15, 16.
OPERA AND CONCERT COMPANIES.
ACADEMY OPERA CO.: New Orleans, Dec. 28, three weeks.
BENNETT AND MOULTON'S CO.: A. Columbus, O., 11, three weeks.
BENNETT AND MOULTON'S CO.: B. Wilkes-Barre, Pa., 11, week; Scranton, 18, week.
BRAKE COLE CONCERTS: Brooklyn, N. Y., 18, week.
BIJOU OPERA CO.: Paterson, N. J., 18, week.
BOSTON IDEALS: Wilmington, Del., 11 to 14; Harrisburg, Pa., 15, 16; Baltimore, 18, week; Philadelphia, 25, week.
CLARA LOUISE KELLOGG: Washington, 19.
CORELLI OPERA CO.: Rutland, Vt., 11, week; Poughkeepsie, 18, week.
CARLETON OPERA CO.: Louisville, 11, week; Chicago, 18, two weeks.
CORINNE MEREMAKERS: Bethlehem, Pa., 11, week; Lockport, N. Y., 18, week; Buffalo, 25, week.
DUFF'S MIKADO CO.: Newark, 11, week; Philadelphia, 18, two weeks; Washington, Feb. 1, week.
EMMA ANNOT'S OPERA CO.: Selma, Ala., 14; Montgomery, 15, 16; Atlanta, Ga., 18, 19; Augusta, 20; Macon, 21; Savannah, 22, 23; Charleston, S. C., 25, week.
EMMA NAVAIDA CONCERTS: Indianapolis, Ind., 15; Springfield, O., 16.
GRAU'S ENGLISH OPERA CO.: Portland, Ore., 11, two weeks.
HARRIS OPERA CO.: Sandusky, O., 11, week; Toledo, 18, week.
JUDIC: City of Mexico until Jan. 30; Havana, 25, two weeks.
LELAND OPERA CO.: Danville, Ky., 14; Mayville, 15, 16.
MILAN OPERA CO.: Cheyenne, 14, 15; Laramie, 16; Salt Lake City, 18, 19; Stockton, Cal., 20; Los Angeles, 25, two weeks; San Francisco, Feb. 8, three weeks.
MENDELSON QUINETTE CLUB: McKeesport, Pa., 14; Marietta, O., 15; Sewickley, W. Va., 18; Greensburg, Pa., 19; Kittanning, 20; Washington, O., 21; Youngstown, 22; Salem, 23; Alliance, 24; Wooster, 25; Massillon, 27; Cleveland, 28; Oberlin, 29.
MCCAUL'S OPERA CO.: Philadelphia, 4, four weeks.
MEXICAN TYP. ORCHESTRA: El Paso, Tex., 16; Los Angeles, 17, 18; San Bernardino, Cal., 19, 20; Tucson, 21, 22; San Francisco, 23, 24; San Jose, 25, 26; McGibeny Family: Sedalia, Mo., 14; Quincy, Ill., 22, 23.
MAPLESON OPERA CO.: Boston, 11, week; Philadelphia, 18, week; Baltimore, 25, 26; Washington, Feb. 1, 2, 3; Pittsburg, 4, 5, 6; Chicago, 8, two weeks.
NORMAN OPERA CO.: Philadelphia, 4, two weeks.
NATIONAL IDEAL OPERA CO.: Fredericksburg, Va., 11.
PYKE'S MIKADO CO.: Chicago, 14, 15; Topeka, 16; Lawrence, 18; Kansas City, 19, 20; Leadville, Col., 22, 23; Council Bluffs, Ia., 25, 26; Lincoln, Neb., 27, 28.
FRANK'S MIKADO CO.: Atchison, Kas., 14; Topeka, 15, 16; Lawrence, 18; Kansas City, 19, 20; Leadville, Col., 22, 23; Council Bluffs, Ia., 25, 26; Lincoln, Neb., 27, 28.
SKIFF'S MIKADO CO.: Owensboro, 14; Louisville, 18, week.
STETSON'S MIKADO CO.: Oswego, N. Y., 15; Ogdensburg, 16.
SMITH'S BELL-RINGERS: Leesworth, Kas., 14 to 16; Kansas, Mo., 18, week; Olathe, Kas., 25, 26; Ottawa, 27 to 29; Paola, 30; La Cygne, Feb. 1; Girard, 2; Chanute, 3; Parsons, 4 to 6; Independence, 8, 9; Wellington, 10, 11; Winfield, 12, 13; Arkansas City, 15; Wichita, 16, 17; Cherry Vale, 19, 20; Oswego, 22, 23.
STETSON'S MIKADO CO. No. 2: Waterbury, Ct., 14; Holyoke, Mass., 15; Meriden, Ct., 16.
TEMPLETON'S MIKADO CO.: Brooklyn, 11, week.
WILSON OPERA CO.: Rochester, 11, week.
MINSTREL COMPANIES.
BAIRD'S: Troy, 18, week; Waterbury, Ct., 21, week.
BALDWIN-WILSON: Boston, Dec. 28— indefinite season.
BRANCH AND BOWERS: Owatonna, Minn., 14; Waseca, 15; Albert Lea, 16.
CALIFORNIA: Fredericksburg, Va., 14; Richmond, 15, 16; Petersburg, 18; Norfolk, 19; Portsmouth, 20; Suffolk, 21.
H. HENRY'S: Canton, Mass., 14; East Douglas, 15; Williamstet, Ct., 16; Putnam, 18; Milford, Mass., 19; Natick, 20; South Framingham, 21.
HAYESLY'S: Jamestown, N. Y., 14; Oswego, 19; Lockport, 23.
KENDRICK'S: Huntsville, Ala., 14.
LESTER AND ALLEN'S: Fitchburg, Mass., 14; Lowell, 15, 16; Boston, 18, week; Newburyport, 19.
MCNEIL, JOHNSON AND SLAVIN'S: Williamsport, Pa., 15; Bradford, 16, week.
MCINTYRE AND HEATH'S: Chicago, 11, week; Fort Wayne, Ind., 19.
T. F. W.: Brooklyn, E. D., 11, week.
VARIETY COMPANIES.
ALICE OATES: Detroit, 11, week.
ASHTON BROTHERS CO.: Shenandoah, 13, 14; Ashland, 15; Pittsburg, 16; Wilkes-Barre, 18; Plymouth, 19, 20; Williamsport, 21; Lock Haven, 22; Tyrone, 23; Philadelphia, 24, 25, week; Baltimore, Feb. 8, week; 11, week; Lebanon, Pa., 9; Allentown, 10, 11; Easton, 12, 13; Adams and Hill Buletique Co.: Troy, N. Y., 11, week; Buffalo, 18, week.
AUSTRALIAN NOVELTY CO.: Cleveland, 11, week; Cincinnati, 18, week.
CASTING'S CO.: Cleveland, 11, week; Louisville, 18, week; Nashville, Tenn., 25, week; Memphis, Feb. 1, week.
DAVENPORT'S ATTRACTIONS: Chicago, 4, three weeks; Louisville, Ky., 25, week.
EUROPEAN SPECIALTY CO.: St. Louis, 18, week; Chicago, 25, week.
FOUR EXERCISES: Cedar Rapids, Ia., 11, week; Marshalltown, 18, week; Des Moines, 25, week; Boone, Feb. 1, 2; Jefferson, 3, 4; Logan, 5, 6; Sioux City, 8, week.
FANNY HERRING: Washington, 11, week; Alexandria, 18, 19, 20; Annapolis, 21, 22, 23.
GILSON-RYAN CO.: Buffalo, 11, week; Rochester, 18, week.
GRAY-STEPHENS CO.: Indianapolis, 18, week; Pittsburg, 25, week; Washington, Feb. 1, week.
GUS HILL'S CO.: Troy, 11, week; Buffalo, 18, week; Newark, 25, week; N. Y. City, Feb. 1, week.
HALLER AND HART: Chicago, 4, two weeks.
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TELEGRAPHIC NEWS.

Hub Openings.

(Special to this mirror.)

WINTER, Jan. 12.—Faint was given last night by the Mapleson opera company at the Boston Theatre. Alma Fohstrom was the soprano, and she made a great success of the part from the pretty impression at first to the strong with passion at the close. She was the best Margherita for many seasons. The rest throughout was fully equal. Gian-etti was Faust, Cherubini was Mephistopheles, the Anna Valentia, Mlle. De Vigne Siebel, and Mrs. Labiche Marta. Calls were frequent and vociferous from a very large house. A large audience greeted Edwin Booth in his debut at the Boston Museum.

Andover, Globe, W. & Co., at the Park, the second week of Nat Goodwin in The Skating Rink; at the Howard, The Devil's Auction; at the Bijou, Barlow, Wilson and Randall's Minstrels; at the Windsor, The Crimes of a Great City.

At the Hollis Street Theatre, The Mikado began its tenth week to a good house. Ida Miska took the part of Yum-Yum, and F. A. Miska that of Ko-Ko. So my news of last week was only a little premature.

Virginia's Capital.

(Special to this mirror.)

RICHMOND, Va., Jan. 13.—The weather, though bitter cold, the streets coated with ice and a strong wind prevailing, did not keep all the people at home, for a full house at the Theatre saw the Madison Square Theatre company in The Private Secretary on Monday night. A more fashionable or more highly decorated audience has never been seen here.

The Mount Academy of Music was packed with an immense audience from here and neighboring cities, the occasion being the formal opening of this new and beautiful house. The Richmond Oratorio Society, the Gesang Verein Virginia and an organized chorus from the Academy took part in the programme. The orchestra was composed of thirty pieces, and added immensely to the success. Greatest musical event ever known here. Professor Jacob Reinhardt, of this city, was the director, and will do his work.

Last night the Academy was crowded to see the National Ideal Opera company in The Mikado. Every seat was sold. Panic prices.

Myra Goodwin's Company Embarrassed.

(Special to this mirror.)

FALL RIVER, Mass., Jan. 13.—Tony Goodwin's company, at the Academy, Monday night, did not get its usual large house, business being about fair. Very cold weather. Myra Goodwin, in Sis, was booked on Tuesday night, but no advance agent or booking showed up. Monday the company came here from Providence in an embarrassed condition. Hope to be able to resume at New-gert.

Janish's Success in Canada.

(Special to this mirror.)

OTTAWA, Ont., Jan. 13.—Janish appeared in Canada at the Grand, Monday and Tuesday nights to crowded houses. The Madame's condition of the little role was frequent and hearty applause. She was ably supported, the clever work of John C. Friend and Frank Marston being especially commended.

Miscellaneous.

(Special to this mirror.)

PROVIDENCE, Jan. 13.—Burr Oaks was rewarded by a large audience at Low's Monday evening. It is said that this company will disband at the end of the week. At the Providence Lawrence Barrett appeared in Richmond before a large and refined audience.

BETHLEHEM, Pa., Jan. 13.—The Corinne Marston opened a week's engagement in the Lehigh Theatre Monday night, presenting The Mikado to a crowded house. Last night "Capers" was rendered to another full house. Mlle. Corinne has caught on here in good style.

ELMIRA, N. Y., Jan. 13.—John T. Ray, in The Magistrate to a well pleased audience Monday night. Stetson's Mikado to a standing room only house last night. Company excellent and large; scenery grand. This is the eighth performance of The Mikado here in two months.

MONTREAL, Jan. 13.—The London Haymarket company opened Monday night at the Academy in Dark Days to a fair house.

ROCHESTER, N. Y., Jan. 13.—The Wilbur Opera troupe is doing The Mikado at the Academy to excellent houses. At the Grand George C. Mills is drawing fairly well in a second of the legitimate. His Richelieu is deserving of praise. Lang's Comedy company is doing well at the Casino. Frank Edwards, of the Academy, is unusually happy over an unique and handsome present sent him from New York. It is very handsome.

CANANDAIGUA, N. Y., Jan. 13.—W. E. Sheridan, in Louis XI., was enthusiastically received last evening at Kingsbury's Grand. A more perfect impersonation has never before been witnessed in this city. A return show is wanted.

BUFFALO, Jan. 13.—Gibson and Ryan's company of Irish Aristocracy drew a big house at the Court Street Theatre, Monday night. The Ivy Leaf had a good audience at the Academy.

ALBANY, Jan. 13.—Lester and Allen's company, in Robert's, Monday night, to a good house. Mlle. Ahnstrom began week's work at the Albany Hall to standing-room at the City Hall, where the Lester

and Allen party registered, the crowd was so great to get a sight at Sullivan that three policemen were detailed to keep the sidewalk clear.

DANVILLE, Va., Jan. 13.—The Templeton Opera company, under local management of M. A. Moseley, played to good business Monday and Tuesday nights. Though the company were inconvenienced, The Mikado was rendered in grand style, and all who attended pronounced it the prettiest comic opera ever presented here. Lucille Meredith, Hattie Starr, Jay Taylor, George Broderick and William H. Seymour were repeatedly encored, especially Mr. Seymour as Ko-Ko.

PITTSBURG, Jan. 13.—Notwithstanding that the weather was intensely cold, a very good attendance was the rule at all houses on Monday evening. Rose Coghlan had a very fair attendance at the Opera House to see Our Joan. She made a very favorable impression, and was called before the curtain several times. She was ably supported by Frazer Coulter and a well selected company. Kate Castleton's absurdity, Crazy Patch, drew a large audience to Library Hall. The comedy is interspersed with lively and attractive music and side-splitting recitations.

Professional Doings.

—The New York School of Acting, at 30 East Fourteenth street, has begun its second term. The corps of instructors include F. H. Sargent, David Belasco, Lyssander Thompson, Abbie Whinnery, Mlle. Malvina, Mrs. P. Bruce, Ida Serven and others. Special lectures on pertinent subjects are given fortnightly at the School by distinguished professors.

—During the week of Jan. 18 Arthur Rehan's company will produce The Passing Regiment in Toronto under the auspices of three regiments—the Queen's Own, the Grenadiers and the Regulars. The company will be strengthened by the addition of Henry Miller, R. Fulton Russell, Agnes Perring and Mollie Maeder. The engagement promises to be a great success.

—Three different styles of souvenirs were given away at the 150th representation of The Mikado at the Fifth Avenue Theatre on Monday night. There were bouquets of cut Jacqueminot roses, easily worth fifty cents apiece; pretty lithographed cards of the "Three Little Maids from School" tied with ribbon, and sachets of perfume with Japanese pictures painted on them.

—A. B. Bennett, business manager of the Bella Moore company, which is playing this week at the Mt. Morris Theatre, Harlem, is spending a few days in town. He says the company has played a very good season except in that region of the South where the religious revivalists have been rampant. The company was unfortunate enough to fall across the track of the revival at its farthest west.

—On last Saturday a private view of the new panorama illustrating the battle between the war ships *Monitor* and *Merrimack* in the Hampton Roads, early in the Civil War, was given. It is to be exhibited next week at the building corner of Madison avenue and Fifty-ninth street, formerly occupied by Frank Murtas as a skating rink. The painting occupies 30,000 square feet of canvas.

—The recent blizzards—pretty evenly distributed all over the country—have had the effect of changing numerous dates. Railroad connections have been disturbed in all quarters, but no serious mishaps are reported except in the case of the Dominick Murray company, which tried to cross an interior New York river on ice not sufficiently frozen to make a journey safe, and had a narrow escape from drowning.

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STAGE STORIES.

STRANDED.

The steamship *Adriatic*, bound for Liverpool, from this port, a few years ago, had at least one perfectly happy passenger, in the person of the present writer. My position in the dramatic profession had been for some time fully acknowledged and liberally rewarded by the New York managers. I had letters of credit for a sum of money sufficient to keep the wolf forever from the door, and I had Lucy Graham's lost letter safely bestowed in my pocketbook, lying between the banker's vouchers and a London manager's engagement as a stock-star. Of course I was going home to marry Lucy. We had been betrothed for several years, but I had steadfastly determined never to make her my wife until I had secured a good position in the profession and had saved enough money to assure her from all fear of poverty. I do not speak of my savings in any boastful spirit, because they were, after all, of a moderate amount; but every dollar was honestly won by assiduous labor, and always with one end in view—that of going back to wed Lucy.

The *Adriatic*, as usual, made a rapid voyage across the Atlantic, and I started without a moment's delay from Liverpool, reaching London a few hours afterward. It was too late when I arrived there to visit acquaintances or to think of going to any theatre; so I telegraphed to Lucy, asking her to come up from Beccles in Suffolk, with her mother, and then I enjoyed a good night's rest, determined on the following day, bright and early, to call upon my London manager. I kept my resolution, however, only in part, for it was nearly ten o'clock when I entered the breakfast room. A telegram from Mrs. Graham was handed me. It said that neither she nor her daughter could come to London, owing to a slight cold which Lucy had recently contracted; but it assured me there was no cause for alarm, as the doctor had promised a speedy cure. I was naturally much grieved at the news, but, being filled with hope, I speedily consoled myself by the thought that out of the ten days prior to my appearance, I might contrive to snatch from rehearsal duties a few hours to run down to Suffolk to see them—which resolve I at once put into the form of a letter to Lucy and dispatched to the post by the waiter.

My breakfast, although admirably served, had no savor to me, and, despite every attempt to conquer my feeling of regret, I could not but regard this first bit of news as an augury of evil. At last the meal was finished, and I prepared to visit the theatre. As the waiter helped me on with my coat, a newspaper which he had just laid upon the table caught my eye, and I took it up in order to glance at the evening's performance at the several theatres. I was about to replace the paper, when, as if purposely placed in a conspicuous position in the news summary, I caught sight of the name of my London manager. No wonder that I dropped my hat and umbrella and fell back in my chair as if struck by apoplexy—for that brief, cold paragraph was an announcement of the closing of my theatre and the failure and flight of my manager. I must have presented a pitiable picture of despondency, for I observed the waiter kindly tendering me a glass of brandy as a restorative.

It was some time before I managed to throw off the lethargic feeling which that dreadful paragraph had caused, but I managed, by a supreme effort of will, to do it, and I tottered, or, rather, staggered, out of the room, and in a shaky condition also managed to enter a cab and contrived to tell the driver to proceed to my theatre. I might have spared myself the pain of this proceeding, for I found the place deserted, the stage-doorkeeper even having vanished, and all the boards around the building covered with blank sheets. The failure was utter, the flight indisputable, and my London engagement was but a dream.

How I spent that day I do not exactly remember, but it must have passed in a purposeless manner. Whom I saw, what I said and what answers I gave and received. I have not the ghost of an idea. I only know that I found myself in the coffee-room of the hotel looking out on the damp and dreary streets and watching the rain with a sort of idiotic intensity, until the tired waiter, still regarding me as a sort of harmless lunatic, suggested my going to bed. The next morning I descended to the breakfast room. A letter with the Suffolk post-mark was handed to me. In it Mrs. Graham narrated the circumstances of Lucy's illness, which she, however, assured me was but slight. I carefully read her letter and felt much relieved; but as I turned the page in order to fold the paper a postscript was revealed. In it Mrs. Graham acknowledged my letter, which she had just received, and added, in what seemed a nervous handwriting, that Lucy was not quite as well as on the previous day—in fact, unable to write, but that she sent her love and best wishes for success upon my first appearance.

That evening I took train for Suffolk, where I arrived at midnight. It was too late to go to Mrs. Graham's; so I put up at the village hotel. The next morning I started up the road, near the River Waveney, toward the cottage, filled with expectant hopes of once more meeting Lucy. This buoyant feeling all at once vanished—Heaven knows why. Again the despondency I had so recently endeavored to shake off seized me, and I trembled like an aspen leaf. I was, indeed, so overcome by this strange and terrible feeling that I was compelled to rest awhile, expecting every moment to fall fainting to the ground. It was some time (it seemed hours) before I recovered sufficiently to drag my steps toward the cottage which stood embosomed in trees a little way from the main road. Just before turning up the little path I was forced again to stop, and then mustering all my courage I advanced.

A strange quietude seemed to reign all

around. Not a breath of air stirred bough or leaf, not a bird twittered, and a stillness as of death made itself felt. I looked up at the house. Every door and window seemed firmly closed. In place of the brisk, life-like appearance, which, after so many years, I at once recalled as giving a cheering and home-like aspect to the place, there was nothing but gloom and desolation. The flowers in the garden bloomed as of yore, the trees were as green, the creeping plants around the porch were as brilliant, but over and around all these was an indescribable and terrible stillness. I staggered rather than walked round to the kitchen entrance of the house, withheld by I know not what prescience from making my coming known at the front door. I peered in at the half-open portal, and there I saw Mr. Baines, the only servant whom Mrs. Graham kept, and who had been for more than a quarter of a century her faithful domestic. The worthy old woman did not see me—indeed, she seemed incapable of doing so, although her eyes were turned in my direction. She was sitting near the fire and wearily rocking her body to and fro as if in mortal pain, while her twitching fingers screwed and unscrewed the corners of her check apron. But, oh! what a woful face the old woman showed as she sat there. In a moment the truth was revealed to me; it needed no words; it flashed before my eyes, searing my brain and striking me prone to the earth. I knew it then as I fell, seemingly, fathoms deep into utter despair—as I knew it long afterward—as I know it now—and I shall ever know it until all knowledge goes from me. Lucy Graham was dead!

I learned afterward that I was found in an unconscious condition where I fell, and was carried in that state back to the hotel. Weeks passed—I know not how many, for I had no knowledge of anything, and then I crawled from the very edge of the grave, a poor, emaciated being, with neither interest in the present nor hope in the future. I often think what a pity it was that they did not let me slip away into nothingness when I had so short a journey to reach it. I recovered, if recovery it can be called, to crawl back to life broken in health and crushed in heart and mind.

Mrs. Graham, completely prostrated by Lucy's death, departed for Devonshire, to end her days among her kindred, and I was literally left alone in the world, for my own friends and relatives had either died or emigrated to Australia.

There was nothing to retain me in England, so I prepared to return here. I had not needed to trench upon my savings, the few pounds I had taken with me having sufficed for all my wants; but I determined to wander about for a year, or move over the Continent, before returning to New York.

When I was able to travel I left Beccles and proceeded to London, and after a few days' rest, necessitated by even that trifling journey, I set out to call upon the bankers on whom my letter of credit was drawn, for the purpose of transferring various trifling sums to Paris, Vienna and Berlin, where I thought it likely I might find myself during my purposeless wanderings.

The cashier to whom I presented my letter of credit favored me with a prolonged stare after he had glanced at the document, and then very politely requested me to go into the manager's office. I obeyed mechanically, and from that polite but frigid gentleman I received the information which it seemed I ought, according to his view of the matter, to have possessed long ago. The great New York banking firm of Dunstons, Herman & Co. had collapsed weeks before, after ruining thousands of confiding creditors, among whom were a large number of tourists and persons situated very much as I then was—victims of the pompous, inflated, pretentious scoundrels, whose rotten financial condition must have been known to the principal partners for many months prior to the crash.

Well, there was nothing to be done except to get out of London as best I could. I managed to pay my hotel bill, to defray my expenses to Liverpool, and there take steamer passage back here, where I landed with one shilling English currency.

Ever since I have been a wanderer over the States as a member of a travelling company. I take no heed where I go or how long I stay. I do not care what I play, although I always do my best with every part. I have no hope in the future, no pleasure in the present, and find nothing but misery in the past. I only wait—

What for?

Well, I don't exactly know—perhaps to meet Lucy Graham! Good bye!

J. S.

Mrs. Adele Cleveland's Death.

Mrs. Adele Cleveland, a talented young actress, died at Lebanon, N. H., Dec. 22, of dropsy, at the age of twenty-nine. Nine years ago Mrs. Cleveland adopted the stage as a profession, but soon left it on account of ill health, and later married. Fifteen months since she commenced a course of study at the Lyceum School; soon after she joined a road company, developed unusual talent and was quickly able to take leading roles. From a severe cold a chronic trouble, dropsy, was developed and resulted fatally, after a long and tedious illness which she bore with great bravery and patience. During her protracted illness everything that medical skill or loving friends could do was done for her. Her last moments were without pain. She died as easily as if in a faint. Mrs. C. was a descendant of a distinguished Virginia family, was raised in affluence, endowed with brilliant intellect, she received uncommon educational advantages and was a brilliant and accomplished woman. Although Mrs. Cleveland's life was one full of vicissitudes, she had a sweetness of manner and life that won her hosts of friends. Her voice was a contralto of wonderful compass and purity, and had she had good health might have won her a fortune. Among her papers was found the following telegram from an admirer referring to some sacrifice made by her for friendship's sake: "Characteristic of you, noble, devoted, lovable woman."

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It's Pleasant, Sir. Ain't It?

Aphrodite, the new musical comedy, was produced at Music Hall, Wednesday night, by Atkinson's Aphrodite company, and was received with great applause and laughter by a very large house. The piece was handsomely mounted and costumed, and received able interpretation at the hands of the company. The play is of a most laughable nature, and possesses what very few of the alleged comedies have, a good clearly cut plot that holds the attention from first to last. The music is original, very catchy and of the style that haunts one's ear long after the curtain has fallen.—*Lyons (Herald)* Jan. 7, 1886.

A large house greeted the first production in Lyons, Wednesday night, of the new piece, Aphrodite, by Atkinson's Aphrodite company. The play is in three acts, each of which contains many very funny situations and bright, original, "catchy" songs. There is a well-defined plot pervading the piece, and the development of it keeps the audience on the qui vive of anticipation from the first curtain to the last. Taking it altogether, there is a good and money-making future for Aphrodite, and Manager Atkinson may be congratulated in securing the piece.—*Lyons (Herald)* Jan. 7, 1886.

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The scenery is entitled to as much praise as the costumes. The first act represents the deck of a vessel, and as the act is about closing the scenery in the rear moves across the stage rapidly, giving a perfect panorama of New York harbor, and making it look as if the vessel was plunging its way from the sea to the city. It is the most realistic scenic effect ever attempted in this city. The Japanese garden scene in the second act, with its myriads of electric lights enclosed in Chinese lanterns, is also remarkably handsome.—*Sunday Mercury.*

The beautiful scenic effects throughout the opera lend an added brilliancy to the work, and are in themselves deeply interesting.—*Record.*

As for the scenery, nothing could be more beautiful. The drawing-room scene of the second act, with the outlook upon the bay, is really superb. During this act there is a change from the drawing-room to a garden, and this is done in a novel way. The lights are turned low and just when the audience is wondering what it all means a flash from the colored Japanese lanterns brightens the stage into a most beautiful picture.—*The Times.*

The scenery is beautifully and accurately painted, and the steamer coming up New York bay is most realistic. The scenery moves in the background and with

such rapidity as to give the ship the appearance of skimming over the water. Coney Island, Bay Ridge, the dwellings on the Heights, the Brooklyn bridge and prominent buildings in New York are to be seen.—*Public.*

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The scenery, mounting and dressing were simply superb. The interior in the second act was the most gorgeous I have ever seen, and the transformation that followed was novel, startling and a triumph of modern stage mechanism. The panoramic view of New York City and harbor in the first act is very realistic and pretty.—*The Sunday World.*

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